

Four Last Songs of Richard Strauss

The position of the fulcrum-for-appreciation: assume that the Four Last Songs of Richard Strauss were created with the fulcrum-for-creation at E-1-3. Think about those songs when performed at E-1-3 and contemplated by a spectator at E-1-3. Think about those songs when performed at E-1-3 and contemplated by a spectator at E-1/3. Think about those songs when performed at E-1-3 and contemplated by a spectator at E-3/1. Think about those songs when performed at E-1/3 and contemplated by a spectator at E-1-3. Think about those songs when performed at E-1/3 and contemplated by a spectator at E-1/3. Think about those songs when performed at E-1/3 and contemplated by a spectator at E-3/1. Think about those songs when performed at E-3/1 and contemplated by a spectator at E-1-3. Think about those songs when performed at E-3/1 and contemplated by a spectator at E-1/3. Think about those songs when performed at E-3/1 and contemplated by a spectator at E-3/1. Assuming that the Four Last Songs of Richard Strauss were created with the fulcrum-for-creation at E-1-3, is it possible to perform those songs from distances A-3-1, A-3/1, A-1/3 what are the consequences of performing/attempting to perform those songs from distances A-3-1, A-3/1, A-1/3? Assume that Shostakovich's Symphony No. 7 was created with the fulcrum-for-creation at A-3-1. Think about that symphony when performed at A-3-1 and when contemplated by a spectator at A-3-1. Think about that symphony when performed at A-3-1 and contemplated by a spectator at A-3/1. Think about that symphony when performed at A-3-1 and contemplated by a spectator at A-1/3. Think about that symphony when performed at A-3/1 and contemplated by a spectator at A-3-1. Think about that symphony when performed at A-3/1 and contemplated by a spectator at A-3/1. Think about that symphony when performed at A-3/1 and contemplated by a spectator at A-1/3. Think about that symphony when performed at A-1/3 and contemplated by a spectator at A-3-1. Think about that symphony when performed at A-1/3 and contemplated by a spectator at A-3/1. Think about that symphony when performed at A-1/3 and contemplated by a spectator at A-1/3. Assuming that Symphony No. 7 of Shostakovich was created with the fulcrum-for-creation at A-3-1, is it possible to perform that symphony from distances E-1-3, E-1/3, E-3/1 what are the consequences of performing/attempting to perform that symphony from distances E-1-3, E-1/3, E-3/1? What are they?